

CD 2000-8/9



Faculty Artist Series
WILLIAM AIDE, PIANO

UNIVERSITY OF TORONTO
Faculty of Music

*Friday, January 21, 2000 at 8 p.m.
Walter Hall*

FACULTY OF MUSIC

Presents

WILLIAM AIDE, PIANO

PROGRAMME

Ludwig van Beethoven
(1770-1827)

Sonata quasi una Fantasia, Op. 27 no. 2

Adagio sostenuto

Allegretto

Presto agitato

Johannes Brahms
(1833-1897)

**Variations and Fugue on a Theme of Handel,
Op. 24**

INTERMISSION

Johannes Brahms
(1833-1897)

**Intermezzo in A major, Op. 118 no. 2
Capriccio in F-sharp minor, Op. 76 no. 1**

Ludwig van Beethoven
(1770-1827)

Piano Sonata No. 31 in A-flat major, Op. 110

Moderato cantabile, molto espressivo

Allegro molto

Adagio, ma non troppo

Fuga : Allegro, ma non troppo

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TORONTO

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Meet the Artist

Pianist William Aide received his musical degrees from the University of Toronto and the Juilliard School. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. Mr. Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Professor Aide has recorded the Chopin Twenty-Four Etudes, the Brahms Cello Sonatas with Ofra Harnoy, and has performed the complete Suzuki method repertoire on a five compact disc set. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union, Chicago, San Francisco and throughout Canada. In February 1993, and November 1995, Professor Aide served as Artist-in-Residence at the Aix-en-Provence Conservatory. A glowing review stated that "one could detect two major strengths from his playing: the extreme quality of his sonority and the sovereign mastery of musical time."

Recent engagements include acclaimed performances at the American Liszt Society conferences in Hamilton, and a song recital with mezzo soprano Catherine Robbin. His most recent recording of Canadian chamber music features works by Talivaldis Kenins (Centrediscs).

His book, *Starting from Porcupine* (Oberon Press), was shortlisted for the Edna Stabler Award for creative non-fiction. In June of 2000 he participates in the first jury of the Esther Honens Competition.

A university teacher of 37 years experience, William Aide came to the Faculty of Music in 1978. He currently serves as the Head of the Keyboard Division.

Programme Notes

The four groups in this programme show a chronological design. Before intermission we hear two relatively early works by the two composers and after, three later works.

The gruesome moniker, "Moonlight" scarcely does justice to Beethoven's C sharp minor sonata. Its opening movement never fails to transfix—but why? "Rolled round in earth's diurnal course/With rocks, and stones and trees.": Donald Tovey quotes from one of Wordsworth's Lucy poems to describe the cumulative effect of the first movement's incessant triplets. But it would take the whole poem, and a few others, to reflect this movement's infinite sadness. Offbeat whimsicality in the allegretto hardly prepares us for the high-speed desperation of the presto agitato. That Beethoven shifts the structural and dramatic weight of this sonata from the first movement to the finale prefigures what will happen in his last three piano sonatas written two decades later (1820-22).

The sublimity of Opus 110 has prompted verbal pianists like Alfred Brendel to strain for extreme metaphors. I will resist the temptation. Enough to say that the loving lyricism of the first movement and the earthy humour of the scherzo* are taken up and transformed in the last section of this wonderful piece. The twice-heard arioso dolente and fugue have been characterized as "reconquered serenity", another inadequate metaphor. Try contradicting T. S. Eliot's "Human kind cannot bear very much reality."

The Brahms pieces distinguish an old man from a young virtuoso. The Handel Variations are full of the ringing energy of youth, whereas the last shorter pieces are wise confessions to oneself. I remember my teacher, Beveridge Webster, saying that the F sharp minor Capriccio was one of Brahms' greatest piano works. It is almost as sad as Beethoven's Moonlight.

*In the scherzo Beethoven quotes the immortal song "I'm a slob; you're a slob."

—William Aide

UPCOMING FACULTY ARTIST CONCERTS

THE BACH CONSORT

Friday, Feb 11, 2000 at 8 p.m.

Featuring Elizabeth Turnbull, Monica Whicher, Steven Dann, Stephen Marvin, Simon Fryer, Tim Dawson, Julie Ranti, Keith Atkinson, and Carolyn Maule

Brandenburg Concerto No. 5
Cantatas Nos. 82, 202 (Wedding)
Duet from Cantata No. 78
Air on G String

SHAUNA ROLSTON & SCOTT ST. JOHN

CELLO & VIOLIN

Friday, Feb 25, 2000 at 8 p.m.

Two of Canada's leading virtuosos join forces in their only duo recital this season. Also featuring special guests Lorand Fenyves, Lydia Wong and Max Mandel.

Coulthard
Dohnanyi
Dvorak

Duo Sonata for Violin and Cello
Serenade for Violin, Viola and Cello
Piano Quartet in E-flat

BOB BECKER & FRIENDS

Friday, Apr 7, 2000 at 8 p.m.

Program TBA

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